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compassionate ending indicates that a literally sadomasochistic marriage has just as much chance of lasting as most. Perhaps Masumura's best in this genre, however, has been *Giants and Toys* (Kyojin to Gangu, 1958), shown abroad as *The Build-Up*, a very fast moving and at times trenchant attack on the advertising racket in Japan and, by implication, all of the values of a traditionally based society. A very slick advertising director takes an unknown girl from the slums and turns her into a national celebrity. The sudden fame ruins her as a person and, at the end, she walks out on him when he needs her most. At times, however, the director's search for a completely individual style leads him into superficialities. The people in *The Precipice* (Hyoheki, 1958), a mountain-climbing adventure story, never come to cinematic life. *A Man Blown by the Wind* (Karakkaze Yaro, 1960) was a superficial gangster film which marked the acting debut of the late Yukio Mishima. Nor are the two girls in love with each other (Ayako Wakao and Kyoko Kishida) in *Manji* (1964) fully realized characters.

Unlike Yoshimura, whose concern, first, foremost, and always, is for people, Masumura, like some American directors and many Italians (he studied at the Centro Sperimentale in Rome), is often primarily concerned with action. The action in *Nakano Army School* (Rikugun Nakano Gakko, 1966), a beautiful reconstruction of the famous wartime spy school and its fascinating activities, is subdued but powerful, particularly when the hero (the late Raizo Ichikawa) finds that in serving his country he has left himself little to live for. Or the action